

LITERARY NOTES.

It is said that Father Adams, whose recent departure from the Protestant to the Roman Church has caused a sensation, is writing plays. There are no signs of constructive ability in his book of sermons. "The Larger Life," those who heard these discourses delivered say that from the pulpit they came with unusual dramatic effect. Father Adams has an actor's fire in him, and he may succeed in transferring some of it to paper and the stage.

This extremely deft paragraph comes from "The Fall Man Gazette":

Does not Mr. Robert Buchanan's vindication of his conduct in the matter of his notorious criticism of Rossetti give some way to the vindication of his view of the meaning of the literary man? Buchanan alleged Rossetti's partiality. The author of the criticism was discovered, and the criticism itself widely resented. Mr. Buchanan made Rossetti the fullest retaliation in kind.

Now that Rossetti is dead, he forms the world that Brown and Tennyson (who are also dead) held the same views that he himself expressed in his original attack. Only, sharing his opinion, they were silent; he spoke out—posthumously.

The success of Madame Grand's novel, "The Heavenly Twins," remains the most notable literary occurrence of the year in London. Another three-volume edition is coming out there—the third in this form. This is a rare circumstance in England.

Sir Charles Gavan Duffy, who was about to lose his sight, has had some successful operations performed upon his eyes, and is again hard at work upon his autobiography. He is also preparing a new edition of his history of the "Young Ireland" movement—an edition which is to be illustrated with portraits of the most notable persons mentioned in the work.

The tower in Perugia, in which Montaigne had his chapel, his bedroom, and his library still stands much as the essayist left it. A visitor says (in "Temple Bar") that Montaigne shared the eccentricity of Louis XI in keeping himself out of sight when he attended the religious services in his chapel. "In the vault where the entrance is a small opening communicating with a narrow passage, by means of which Montaigne could leave his bedroom and hear mass without showing himself; but in order to do so he had to go along his rabbit's burrow almost on hands and knees. To reach his bedroom from the ground, he climbed up the spiral staircase like the visitor to-day. The steps are much worn in places, and the boots of the essayist must have had something to do with this, for he probably used the tower more than any other man. The room, nearly circular in shape, with brick floor and small windows, looks to modern eyes more like a prison than a bachelorm bedding the lord of a manor." In the room above he installed his library and wrote his essays, thinking them out while pacing up and down the upper floor. "Numerous lecterns were distributed over the brick floor of this circular room, and upon them he placed his favorite volumes. He therefore read standing, according to the very general custom of his time, which was doubtless better than our own, of making our backs crooked by sitting and bending over our books. The room is bare, with the exception of the wreath of an armchair of uncertain history, but upon the forty-seven beams crossing the ceiling are fifty-four inscriptions in Latin and Greek, written, or rather painted, with a brush by Montaigne. Their interest has suffered a little from the restoration which some of them have undergone, but there they are, the crystals of thought picked up by the hermit of the tower in his wanderings along the highways and byways of ancient literature, and which he fastened, as it were, to the beams over his head, just where the peasants to-day hang their dry sausages, their bacon and strings of garlic. By the extracts that a man makes for his private satisfaction from the authors who please him, the bent of his intellect and cast of character can be very accurately judged. If other testimony were wanting these sentences would prove the grave philosophical temper of Montaigne's mind, notwithstanding the flippant confessions of frailty which he mingles sometimes so incongruously with the reflections of a sage. Most of the extracts are from Latin and Greek authors, but not a few are from the Books of Ecclesiastes and Ecclesiasticus and the Epistles of St. Paul.

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